

SOCIALIZATION OF THE VALUE OF 'LOVE' (THEORY ANALYSIS OF ERVING GOFFMAN'S DRAMATURGY STRUCTURE TOWARDS *KENDURI CINTA* COMMUNITY)

Luluk Dwi Kumalasari

ABSTRACT

Our nation's life is severely unstable. This can be seen from various issues occur, which causes crisis of trust. Rationally, every citizen's thought has been led to accept and absorb problems of life that gradually teaches to have negative thinking. In all aspects of life, including economy, social, culture, politic, security defense, and law, universally legitimates the irrational thought. From the reality, several communities and organizations have been built in order to escape from the vicious sorrow. The question is whether those communities of people can give an enlightenment and change towards our society's paradigm and behavior from now on? Is it a proper step to start over? Thus, the study aimed to observe one of the community in Jakarta, *Kenduri Cinta*. During the implementation, the show is held on Friday night every two weeks in each month at *Taman Ismail Marzuki* (TIM). It is a meeting forum in a simple stage setting, discussing (*sharing*) various inspiring topics (love concept) and performing art, such as poem, rhymes, short stories, songs, rebana or hadrah, and community gather. The forum is expected to bring some change and acceptable values for the audience during the show.

Keywords: community, change

INTRODUCTION

Socialisation is such a general concept that refers to a process in which we learn through interactions with other people, including the way people think, feel, and behave. All of those are essential to create effective social participation. Socialisation is a lifelong process in our life which employs roles to be taught.

As humankind, we have a lot of status demanding us to some different roles. Moreover, we can do our roles as a further step of an interaction, from what we see, listen, feel, and etc, for we live as social humankind, not individual. Group or community is only a part of the nation's concept.

Because socialization is a lifelong and essential process happening to us, as social humankind, the researcher was interested in investigating further about the socialization of the value of love in *Kenduri Cinta*. The other factor was *Kenduri Cinta* has a slogan to sustain love in order to preserve Indonesia as a noble country. The setting included stage, actors, and audience.

The value transferred by other communities, beggar community in Madura for instance, tends to legitimate descendant value from the parents to the children (the next generation). Another example is the transfer of value seen in P4 activities that emphasizes on doctrine. No exception, the ideology of *Pancasila* and the Constitution

acknowledged by every citizen, is contradictory from the facts. Pancasila, our country's philosophy, were as if paralyzed for the citizens violate its noble values. How can a country strongly stand if it does not have any strong foundation? We can see an irony of the implementation of *Pancasila's* principles in our surrounding.

Living in a chaotic situation of our country, citizens are desperate, deeply concern, distrust towards a lot of government's roles. It is due to the government, as the role model, shows negative and destructive behavior. Thus, it is the challenge for the next generations to responsibly recover the society's spirit and perception in order to be skillfull, confident, and responsive persons in various conditions. The actions should be conducted through maintaining humanity and love values for a better and noble nation. Those are not only the responsibility of the young generations, but also all agents who have high morale and spirit. The increasing number of organizations, communities are somehow the proof of morale responsibility to recover the nation's condition regardless of their strength and weakness.

Fortunately, there are numerous communities whose members are eager to sustain love in order to preserve Indonesia as a noble country. In addition, they are willing to create mutual unity from many different groups and classes, including religion, education, class, social status, ethnic, ideology, and any others. In order to gain prestigious concept of a nation. Therefore, the researcher was interested in investigating further. This study was primarily focused on portraying closer about many things related to *Kenduri Cinta* at Taman Ismail Marzuki (TIM) in Central Jakarta. Specifically, this study observed on how effective the process of values socialization in *Pancasila* was conducted through stages of performance.

RESEARCH METHOD

The study used qualitative approach, an approach that placed the researcher's point of view subjectively. The researcher highly concerned about subjective point of view from every subject of the study she took. Qualitative approach understands the individual understanding. Hence, the researcher conducted intensive interactions and communication with the subjects of the study. In addition, the researcher explored categories, patterns, and analysis towards the social process happening in society she observed (John Creswell, 1994).

The study applied descriptive analysis. The researcher tried to portray systematically and comprehensively about the profile of *Kenduri Cinta* and identify the process of the values socialisation in the community.

The data collection was conducted through indepth interviews, observation, documentations, and written check list. All the data needed by the researcher were all things related to the socialization of values in *Kenduri Cinta* at Taman Ismail Marzuki, Central Jakarta. Thus, the subjects of the study were all the people at Taman Ismail Marzuki during the performance, including the board members and the committee of *Kenduri Cinta*, the process during performance, and any other references.

FINDINGS AND DISCUSSION

Kenduri Cinta has been built and has held several performances in 2000, this community is such 'a love movement' that has been conducted by Padhang Mbulan residents in various districts around Indonesia. The word 'love' is referred comprehensively and holistically. '*Clean government*' for instance, is a manifestation of universal human love in a national scale in which some people paid by society are

responsible to create clean governance. Corrupt governance is a violation towards politic professionalism and love betrayal.

In life, love can be inserted into several essential aspects of life or disciplines, including social aspect. Love is the result of social order of society including advantageous relations between people, groups, affiliations, streams and etc. In politic, love is a form of the government's service to its higher authority, citizens. In economy, love is justice and proper distribution of prosperity. In law, love is when there is not any sorrow due to the manipulation of a truth. In culture, love is the freedom of everybody to explore their potential of positive humanity.

Kenduri Cinta does not discuss and feast prejudice, winning, and hatred. On the contrary, they share kindness for the sake of humanity's romance in order to keep the values. *Kenduri Cinta* is an event or forum that gives clean atmosphere. Its concept is not merely a performance or being audience. Everybody attending the forum should obtain meaningful advantages through knowledge, does not merely *show of force* particular affiliations, but maintain the nuance in order to build clear communication, objective thought, agar tercipta komunikasi yang jernih, pikiran objektif, feeling is positively embraced by pure heart.

The show is not only showing art performance, but also prioritizing the dimension of humanity's romance, resuscitating, educating, and freeing. The topics shared during the forum are various, from religious things, until sharing about feeling, idea, opinion, and any other things framed through interactive and refreshing dialogues. The show emphasizes humanity culture approach, and cross culture. Everybody can freely perform or show. Islamic idiom like *shalawat*, is recited as the religion contribution which is expected to grow better love among people.

Since the beginning of the study was implemented, there have been a lot of topics discussed, such as *ksatria jaya nusantara*, *penjajahan jenis ke-4*, *apakah bersama kita bisa*, *aku ingin hidup bebas*. *Keberdayaan di tengah ketidakberdayaan*, *Ada apa pluralisme*, *Indonesia siaga satu*, *Bangsa tanpa kiblat*, and any other attractive topics.

Motivation enforces people to be interested in *Kenduri Cinta*. From the result of the study through indepth interviews, it was proven that the motivation making the people interested in *Kenduri Cinta* was various. In short, they want to gain some essential, positive, meaningful, and socially functional knowledge.

People's perspective towards *Kenduri Cinta*. The findings of the study showed mostly on positive perspective. There has not been any negative point of view of the people towards *Kenduri Cinta*. The shows performed through sharing of 'love' values were very advantageous for the audience and systematically good in the concept. The people who are being looked down actively exist in *Kenduri Cinta* and get acceptance in the forum. The drunks, infidels and others can also be accepted well, without being restricted by feudalism and groups.

Kenduri Cinta was an attractive forum. It is like a sermon for citizens. The discussion in the community were honest and verbal, while this was hardly found in any other shows or art performances. The people delivering materials and arguments during the shows brought enlightenment for the audience in *Kenduri Cinta*. Although the execution of the forum or show was often forbid by other institutions, *Kenduri Cinta* can never be restricted by anybody.

The Jakarta-based community was often seen as a forum that teaches us to be open with a lot of perspectives when we face some problems in life. The topics discussed in *Kenduri Cinta* can change individual paradigm to be more open by managing impressions. Firmness, wisdom, love, patience, extremism, and others could be managed by Rasulullah's teaching (for Moslem), and any other religious teaching for each believer.

Kenduri Cinta is an alternative for different people to gather, present, and share many thoughts. It is a place for people from different social status to gather, from *grassroot* (lower social status) to the higher ones. In *Kenduri Cinta*, people can transform information each other. Being actively involved in the community, we can get calm and happiness, as if the burden has gone away. It is because *Kenduri Cinta* talks about nations, prosperity, with sincere prayers. Although metropolitan society tends to get social-politic issues, they can still learn other values through *Kenduri Cinta*.

Execution of the event. *Kenduri Cinta* performed every Friday night in the second week of each month in the form of an interactive two-way dialogue (speaker and audiences). Practically everyone has the same right and opportunity to state their opinion, without being discriminated, whether they were or were not the speaker, they could also carry out art performances (singing, reading poetry, reading stories, and so forth). The concepts and the settings for their performances was not so high stage so that it looked more humanists, the audiences faced with speakers (in the form of half a circle). The event was really independent, so it was not demand anything from anybody. For the audiences, *Kenduri Cinta* was not just a discussion forum, because there were other intertwined and interconnected experiences including art performances. *Kenduri Cinta* has never bored the audiences. This was evident in every performance took place every Friday night in the second week of each month starting from 2000 until now it could last for six hours or even more, from 20:00 WIB until 02:00 WIB. Then it could be dubbed as a successful show.

Socialized value (analysis of theory). Values that were being socialized in the community when the occasion took place were varies, according to the themes that were raised, and were supported by the critical thinking done by the speaker and the audiences. For example, one of the theme was 'a nation without a direction' (April 2006), the media; acted out by Emha Ainun Nadjib, Mohammad Sobari, Ichsanuridin Noorsy, Abdullah Shodiq, Ian L. Betts, Ms. Lena, KH. Hasan Abd. Sahal, Jose Rizal Manua, Mbah Surip, and Karungga Band. Attracted 300-400 audiences came (constant and very plural) from different genders, ages, tribes, religions, ideologys, statuses, occupations, activities, and groups. Values were being socialized; leadership, friendship, independency, the power of consciousness, love, wisdom, responsibility, kindness, morality, and pluralism (which could concern a wider problem).

The result; values were received by the audience; audiences were very attentive to the events, clapped hands, laughed (smiled), enthusiastically participated, felt pleasant and not felt tired, although it was a 6-hour event, the number of audiences remained constantly. It were happened similarly with other themes.

Actually, values carried out in *Kenduri Cinta* were not novel, it had already been discoursed in education and cultural, political, economic, social, and other speeches. Those were how all human beings with classes, religions, or the different settings were able to find a good meeting point for humanity, peace, for them all. It were not simple, because people in this modern era had already born in clusters (were not born universal).

Kenduri Cinta Community only facilitate those came from different groups, without the intention to design it. Because they were not inviting anyone who comes, the followers, all came spontaneously, anyone could attend, as long as they were able to mingle and able to open up the dimensions of communication as wide as possible.

Based on the interviews results, the values obtained from *Kenduri Cinta* was very helpful to be used as stepping stones, as the guidance for someone to behave in various situations and conditions. The values applied for the audiences in *Kenduri Cinta* were good values. Then, *Kenduri Cinta* provided the sense of togetherness, made a fellowship which interwove one person with others. It also taught appreciation of pluralism, because they did not see someone because of their religion, ideology, skin color, or other things. On the contrary, the spirit of awareness and togetherness made them united.

Kenduri Cinta community taught values which has already in accordance with what most people believe as good, for examples; love, humanity, dignity, democracy, egalitarianism, pluralism, tolerance, conscience, and others. Universally, the application of the values were interrelated and closely linked.

When we talk about love, it is known that every religious institutions promotes love as their ultimate goal. This value can be derived from local to universal dimensions. Equin policy actually is also a translation of love. Whereas agricultural policy cared the welfare of farmers, fertilized soil and environment also can be known as love. Thus, love actually is the lifeblood of all processes, the work of human being in this world.

Love in *Kenduri Cinta* community could be used in local context, also could be practiced contextually, because life shifts and sliding to fit with the necessities and requirements. As Emha Ainun Nadjib said; there is love in romance (the opposite sex), there is love in happiness, create justice is also an act of love, love is not possible to occur without justice presence. Take example, the arts, arts basicly built upon love, it is impossible for art to achieve beauty without love. On the other hand, *Kenduri Cinta* as a community showed that love not only occured between individuals, because the community members came from various settings, the people had many peculiar activities undergone, they also had their own differences in religious beliefs, the political backgrounds among them were diverse, so the only reason to love others was just because they are human beings who love.

Noble on the other hand valued more than culture, because its grace is only known in the vertical values. The grace itself shown by how human could concentrate on his life. In *Kenduri Cinta* community, grace always measured dinamically, for example, do Moslem women who wear veil have higher nobility than those who are not? Not necessarily, it needs to be measured since there is no fatwa that say yes or no. Is the cleverer somebody the more honorable he/she is? Not necessarily because it is need to be measured. Do people with high structural position also a noble? It also needs to be measured. This is actually what *Kenduri Cinta* were looking for, because there people were being undergone reeducation process so that they able to be more objective and have more thorough tp look for fundamental values in life.

Values socialized in the *Kenduri Cinta* community is essentially were consensus on humanity. It higlighted especially on equality, including equality in democracy and so forth which was supported by values such as; love, conscience, egalitarianism, pluralism, and others.

The socialization process. There were three socialization processes in *Kenduri Cinta* community, it were main permanent food, alternative food and instant food. The first one

covered the awakening people's awareness on democracy and other things that mentioned before, and it would occur in any situation. Secondly, it was quite applicative, it was associated with things that needed be done by officials, such as NGOs, it catered commitments and empathies toward community problems (it is sometimes either applicative or not, sometimes it can either help or not). Thirdly, acted instantaneously like a passion for change, if it did not happen, there is no problem because it is not main food. These main functions could vary, it could drive someone into their fated spouse, but that was not the goal. These values socialization in the form of transmission had two-way senses and had no intervening elements to the audience to accept values socialized. Recognition of the plurality gained through stage media as a means of transmission, using the concept of stage, actor and audiences settings. Here audiences learn through interaction with others (speakers with interactive dialogue and arts as the media), how to think, feel and act, all of which are things that are very important in creating an effective social participation, through the process of managing the effects of impression (impression management).

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the research that has been described, it can be summed up as the following things: *Kenduri Cinta* community has existed and organized its events from 2000, this community is a form of "love movement" expression which for many years has been practiced by Padhang Mbulan society in various regions of Indonesia. *Kenduri Cinta* is an exciting event, it is a learning community for common people. Discourses that were discussed in *Kenduri Cinta* were honest criticisms or spontaneously verbally spoken, and this was very hard to find in other places and events (shows). The figures that conveyed arguments brought enlightenment to the audiences of *Kenduri Cinta* community. Although sometimes this kind of events often obstructed by the institution, the community of *Kenduri Cinta* showed that their presence in the community could not be expelled or debarred.

The motivation that encouraged people to join *Kenduri Cinta* is diversified, but in essence, they want to get useful, good, helpful, and have positive social function knowledge. When talking about their views, the research showed that there is not any bad label from the society to *Kenduri Cinta*. The show, which was served with occurring 'love' transfer, was beneficial for the audience and was a good team concept. This meant that people who are considered crazy (back stage), he existed in *Kenduri Cinta*, he was accepted there. Drunkers, those who were infidels and others could also be accepted very well, without any limitation from feudalism and class. Values that were socialized in the community at *Kenduri Cinta* varied.

In *Kenduri Cinta* community, socialization processes occurred in three ways, which were pointed to bring awareness in positive life changes. The transmission is bi-directional, and there is not any intervention elements directed to the audiences so that they accepted values being socialized. Recognition of the plurality conveyed through stage media, using the concept of stage, actor and audience settings.

The researcher suggests; for *Kenduri Cinta* community to improve their process of meaning transformation in order to sustain the community's militancy (its spirit and soul) and society in general when making the transfer process from this research. For the audiences, it is expected this research could provide input on how the process of situation definition that have to be faced and its impact management when there is a transfer of value, the audiences also knew that the stage is an effective media helps the transmission process, and the values obtained in *Kenduri Cinta* community could be beneficial for interaction in the wider community. *Kenduri Cinta* community could be an

icon of unity which could stimulate the growth of other similar forums that will raise the community awareness in mind mapping, sense, hope, and ambition. Generally, communities were expected to contribute more to society, especially in enhancing the dignity of the people, so that people could mature themselves and they were ready to face the situation and condition of this twisted nation. This study was done with the hope of contributing scientific or practical input to policy makers in order to improve the social welfare of the Indonesian people.

REFERENCES

- Acuff, F. Bene, Donald G. Allen, and Lyord A. Taylor, *From Man to Society*, New York, 1989.
- Adnan S. Ricardi, *Potret Suram Bangsaku, Gugatan dan Alternatif Desain Pembangunan*, Depok: FISIP UI Press, 2006.
- and Arvan Pradiansyah, *Gerakan Mahasiswa untuk Reformasi*, in Soemardjan Selo, *Kisah Perjuangan Reformasi*, Jakarta: Pustaka Sinar Harapan, 1999.
- Berten, K, *Etika*, Jakarta, Gramedia Pustaka, 1999.
- Betts L. Ian, *Jalan Sunyi Emha*, Jakarta, Kompas, 2006.
- Brishett and Edgly, ed. *Life as Theater*, Second Edition, New York: Aldine de Gruyter, 1990.
- Cahill, 'Erving Goffman', in Joel M. Charon, *Symbolic Interactionism; An Introductio, an Interpretation, an Integration*. Sixth edition, Upper Saddle River, New Jersey: Simon & Schuter, 1998.
- Creswell, John, *Research Design; Qualitative and Quantitative Approach*, California; Sage Publications, 1994.
- Cohen, Bruce J., and Sahal Simamora, *Sosiologi Suatu Pengantar*, Jakarta, Bina Aksara, 1983.
- Gillin and Gillin, *Cultural Sociology, a Revision of An Introduction to Sociology*, third printing. The Mac Milan Company, New York, 1954.
- Goffman Erving, *Presentation of Self in Everyday Life*, Garden City, N.Y., Anchor, dalam George Ritzer-Douglas J. Goodman, *Teori Sosiologi Modern*, Sixth Edition, Jakarta, Kencana, 2004.
- Horton, Paul B. dan Chester L. Hunt, *Sosiologi Jilid I*, Jakarta, Erlangga, 1999.
- Ibrahim Darmajanti Linda, *Dalam Masyarakat*, Second edition of Sociology Journal, Jakarta: Fak Ekonomi UI, 2000.
- Jaeger, in Kamanto Sunarto, *Pengantar Sosiologi, edisi kedua*, Jakarta, Fak. Ekonomi UI, 2000.
- Koentjaraningrat, *Kebudayaan Mentalitet dan Pembangunan*, Jakarta: Gramedia, 1978.
- Lawang M.Z. Robert, *Kapital Sosial dalam Perspektif Sosiologik Suatu Pengantar*, FISIP UI Press, 2004.
- Mallo, Manase and Sri Tresnaningtyas, *Metode-Metode Penelitian Masyarakat*, Jakarta, Jakarta, 1986.
- Manis, Jerome, and Meltzer, Bernard (eds), *Symbolic Interaction: A Reader in Social Psychology*, 3 rd ed. Boston: Allyn and Bacon, 1978.
- Maxwell, *Quantitative Research Design An Interactive Approach*, California; Sage Publication, 1996.
- Mulder Niels, *Pribadi dan Masyarakat Jawa*, Jakarta: Sunar Harapan, 1996.
- Mulyana Deddy, *Metodologi Penelitian Kualitatif*, Bandung: PT Remaja Rosdakarya, 2003.
- Nazir Mohamad, *Metode Penelitian*, Jakarta: Ghalia Indonesia, 1988.
- Poloma M. Margaret, *Sosiologi Kontemporer*, Jakarta: PT Raja Grafindo Persada, 2000.
- Setijo Pandji, *Pendidikan Pancasila Perspektif Sejarah Perjuangan Bangsa*, Jakarta: Grasindo, 2006.
- Syamsul, Hadi, *Strategi Pembangunan-Mahathir dan Soeharto*, Jakarta: Pelangi Cendekia, 2005.
- Tim Redaksi Fokus Media, *UUD 45 dan Amandemennya*, Bandung: Fokus Media, 2004.
- Tedeschi dan Riess, *Identities, The Phenomenal Self, and Labolatory Research, dalam James T. Tedeschi, ed. Impression Management Theory and Social Psychological Research*, New York: Academic Press, 1981.
- Wiggins, dan Zanden, *Early Socialization*, 1994.